

Abner Pratt House
(Honolulu House)
107 North Kalamazoo Avenue
Marshall
Calhoun County
Michigan

HABS No. MI-228

HABS
MICH,
13-MARSH,
13-

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HISTORIC AMERICAN BUILDINGS SURVEY

HABS
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ABNER PRATT HOUSE
(Honolulu House)

HABS No. MI-228

Location: 107 North Kalamazoo Avenue at Mansion Street
Marshall, Calhoun County, Michigan

Present Owner: Marshall Historical Society

Present Use: Museum

Significance: This mid-nineteenth century mansion is believed locally to be a replica of the dwelling which Abner Pratt occupied when Consul to the Sandwich Islands in 1857.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1860
2. Builder: Plans reported to have been brought from Honolulu by Pratt.
3. Original and subsequent owners:

1860-1864	Abner Pratt
1864-1883	Charles Cameron
1883-1901	Martin V. Wagner
1901-1951	George Bullard
1951-1962	Harold C. Brooks
1962-	Marshall Historical Society

4. Alterations and additions:

In 1883, M. W. Wagner repaired and altered the house. Bay windows were added to the north and south facades. On the interior, fresco murals were done, and molded plaster centerpieces were added to the ceiling.

In 1901, George Bullard removed the original extensions at the rear of the house.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: A mid-19th century mansion of unique architectural character, reputedly modeled on Hawaiian prototypes, with many original features and notable painted decoration.

2. Condition of fabric: Generally good. Exterior woodwork needs painting in places, as do some interior surfaces.

B. Description of Exterior:

1. Overall dimensions: 37'-6" by 77'6"; 3 bays by 9 bays; faces east. Stone faced with boards, two-and-a-half stories, rectangular (originally having wings).
2. Foundations: Foundations extend the full height of the basement story, 6'-8" high, which is largely above grade. They are constructed of regular Marshall sandstone ashlar, each course being 6" high (including a 1/4" joint) with lime mortar. The lower two courses are somewhat eroded. Faces have a drafted margin and the field having a picked texture. There is a wooden water table 11" high, with cavetto mouldings at the upper and lower edges.
3. Walls: Walls of the upper story are of Marshall sandstone faced on the exterior with 1" x 10" vertical boards, the joints being covered by 2" battens. They are painted white. At the corners of the east facade, there are pilasters responding to the porch columns.
4. Structural system, framing: Exterior bearing walls are stone; there is a brick bearing partition approximately centered on the basement story. Floors and partitions are framed in wood and the roof is carried on heavy timber trusses. Attic floor joists are 2" x 8-1/2", 12" on centers; they extend parallel to the long dimension of the building, resting on first-floor partitions.
5. Porches:

Front porch: Across the east front of the house is a two-story, nine-bay porch. The ground story consists of stone piers 1'-6" by 2'-6" in plan, matching the basement walls. Between them is wooden tracery in the form of a Tudor arch. A central exterior stair (15 risers) of wood leads up to the main floor of the porch. It has moulded nosing, a wide handrail supported on one turned baluster for each tread, and paneled pedestals.

The main story is of wood, simulating an arcade whose central bay is wider than the others. This bay forms the lower part of a tower. Each wooden pier is composed of three rectangular posts, separated except where joined at the base and capital. Arches are in tracery resembling a Tudor arch; pier capitals consist of a dripmould. The railing has a simple moulded handrail, and consists of six quatrefoil panels in each bay. The floor is of pine tongue and groove boards, 1-1/4" x 4-1/4" to 5" in section.

Above each pier are three large brackets which support the widely overhanging cornice. The porch is roofed integrally with the whole house, so these brackets continue on other sides.

Above the central bay is a second story, open at the front (east) through a Tudor arch and railing; the north and south sides are enclosed, having a window in each. The west side of this upper porch opens into a stair hall.

Rear porch: A square one-bay wooden porch is centered on the west side. The two stone piers which form its ground story are original, but the wooden super-structure is modern.

6. Chimneys: There is a pair of brick chimneys near each end at the hip.
7. Openings:
 - a. Doorways and doors: The main entrance is at the center of the each elevation at the main floor level. It is set in a Tudor-arched opening, having engaged octagonal colonnettes with dripmould capitals, and moulded impost. Over the arch is a horizontal label moulding; there is trefoil paneling in the spandrels. Inside the opening, simple posts support a plain frieze and moulded transom bar, with the aid of four consoles.

The door consists of a single, large, glazed panel set within a wooden frame, flanked by sidelights with a quatrefoil panel (its axis turned diagonally) placed below each. The transom is glazed and divided into two pieces down the center.

Opposite the main entrance is a doorway from the rear porch into the stair hall. It has plain trim with a plain frieze and a small cavetto cornice, an eight-panel door, and glazed rectangular transom.

At the ground level of the rear porch, there is an entrance of rectangular form (a wood lintel over the masonry opening), having plain wood trim inside the masonry. The door consists of a single upper glazed panel, below which are two tiers of two panels each (not glazed).

At the ground level of the front porch, near each end, is a simple door in a rectangular opening with a stone lintel. The door has a horizontal panel in the lower portion and a glazed panel of four panes in the upper portion.

b. Windows:

Basement or ground floor. Plain casings are set into rectangular masonry openings. Sash are double hung, six lights over six lights. Windows under the porch are smaller with three lights over three lights.

Four fixed sash, perhaps replacements, constitute the lower part of the bay windows (described below). Moulded casings are set into the masonry openings. Each sash consists of a wood panel in the lower portion and a single large pane of glass in the upper portion.

First story. These windows are rectangular and have bracketed cornices (except those on the west elevation, where there are no brackets) above plain trim and wood sills. Sash are double hung, one light over one light. Openings on the east elevation extend to the porch floor; these sash incorporate two small wood panels into the lower member, below the glass.

Bay windows. There is a bay window on each end elevation (north and south); they are identical in design. In plan, each is rectangular, having a pair of openings on the face and a single one on each side. The ground story consists of masonry piers and the first story is of wood: pilasters above a pedestal course, and bracketed cornice.

8. Roof:

- a. Shape, covering: Except for a nearly flat deck at the center, the roof is hipped. The sloping portion is now covered with asphalt composition shingles. The tower has a pyramidal roof which flares at the eaves; it formerly had an ornamental finial, which was removed and is now preserved inside the building.

There are modern sheet-metal gutters.

- b. Cornice, eaves: The cornice is as described above (front porch); the cornice of the tower is similar.

C. Description of Interior:

1. Floor plans:

- a. First (main) floor. A porch extends full length along the east side. There are a central entrance and stair halls, and a full-depth rectangular parlor on each side of it (two bays wide). At each end is a two-bay area, divided into a larger

front (east) room and a smaller rear room. Each of the front rooms has a rectangular bay window at the end. There is a small central rear porch.

- b. Second floor. There is only a small area, above the eastern end of the stair hall, which gives access to an observation balcony in the central pavilion (or tower) of the front porch.
 - c. Basement. The basement is two-thirds above grade. At each end are rooms similar to those on the first floor; between them along the front (east) half is a single long room. Between them in the rear half is a central hall (rear entry) with a squarish room at each side.
2. Stairways: Near the center of the hall is a stair which begins as a helix, whose upper half is a straight flight. There are 25 risers from first to second floors (each about 7-3/4"). The curved portion (13 treads) is free-standing. The newel rests on a square plinth with rounded corners. Its lower portion is turned, and consists of a narrow scotia, torus, and wider upper scotia; above this are a tapering octagonal shaft, small octagonal neck, and round moulded capital, which, except for a lower ovolo, matches the mouldings of the handrail. Newel and handrail are varnished mahogany. The newel is solid, made of two pieces.

There is an open string (open on both sides of the freestanding portion) with ornamental brackets. Balusters are turned, having a moulded base and curved tapering shaft; there are one per tread on the inner curved side, and two per tread on the outer curved side and straight part of the flight. Balusters are painted a silvery color. The string is painted brown and textured (as though with a stiff brush). Brackets are painted a dark brown. White pine treads, with nosing, are painted dull green; a narrow cavetto below the nosing is painted red (medium, dull). The soffit is a plain warped surface, painted a light neutral red.

The stair rail continues around the well at the second floor. The motif of the ornamental brackets continues along the well, symmetrical pairs being joined into a band.

A stair, in plan following a quarter circle, descends from the rear of the hall to the basement story; it has 17 risers. It is enclosed between walls of 4-1/2" matched and beaded boards, laid vertically, with a 10-1/2" horizontal board at the top, these are painted light brown, with imitation graining. Treads have nosing, which appear to be white pine and painted apple green. Along the outer side of the curve, there is a round mahogany handrail.

At the first floor, a railing with balusters like those of the main stair extends around the well opening; it has a round mahogany handrail. At the west end, this railing terminates in a turned mahogany newel; the east end intersects the string and soffit of the main stair.

At the second story of the stair hall, a short narrow stair (9 risers) leads to the roof through a scuttle. It has a turned newel, balusters similar to the others, a rounded handrail, and is open string. Treads have a simple nosing; they are painted gray. Newel and railing are painted dark brown and are slightly deteriorated.

3. Flooring: The main floor is covered with carpeting, some of which is thought to be original. The front portion of the hall has a marquetry border 1/4" thick, apparently an addition, inside which are composition tiles.

The second-story stair hall is floored with 5-1/2" matched boards (1" or more thick); this probably is typical. The attic is floored with 3/4" boards 10" to 1'7" wide.

Basement rooms at the west side are floored with 5-1/2" matched boards; in some places where the present gray paint has flaked off, brown imitation graining shows underneath. Rooms at the east side, where the floor is lower, have concrete flooring, which is probably not original.

4. Walls and ceiling finish: Typically, walls and ceilings are plastered on sawn wood lath, though apparently the outer walls are furred. Some basement walls are plastered directly on brick partitions.

A number of walls and ceilings have ornamental painting, to be described separately below.

One basement room has a wainscot of 4-1/2" horizontal boards with a narrow dado rail.

In numerous places, paint is flaking away; this presents a difficult problem for restoration of some decorated areas.

The entrance hall and parlors of the main floor have elaborate moulded and polychromed plaster cornices. One basement room has a narrow moulded wood cornice.

5. Openings:

- a. Doorways and doors: Major doors and windows are treated with the same trim and are the same height. Typically, this consists of coupled colonnettes (half-engaged) above the plinth, with a single block capital and a small bracket above each colonnette. These brackets support a thin horizontal cornice consisting of a corona and crowning ovolo. In the soffit are three thin block modillions whose under side is ornamented by a ballflower in a circular recess. A small ovolo bed moulding is interrupted by the brackets and modillions. There is a high plain frieze between the door opening and the cornice.

A typical door is 2'-8-1/2" x 8'-11-1/2" x 1-7/8" and has six panels: a square pair at the top, a tall pair in the middle, and a short vertical pair below. Stiles (5-1/2" to 6") are nearly as wide as the panels (7-1/2"). The panels are unmoulded, although the sides are slightly beveled; in each is a field 4-3/4" wide raised 1/8". Both faces of the door are similar.

The doorways described above are those of the two long parlors; in each is a pair of doorways opening to the hall. One parlor, at the south, has two doorways on its south wall, one near each end. The other parlor, at the north, has a single central door on its north wall. Each has a symmetrical pair of windows on each outside wall (east and west).

The door trim on the hall side consists of a moulded architrave, without plinth, 6-1/2" wide: narrow inner cyma recta, fascia, wide cyma recta, fillet and outer astragal. This same trim occurs inside the entrance doorway, and on doors and windows of the rooms at each end of the main floor.

Doors in the end room are a scaled-down version of those in the parlors, being 6'-11-1/2" high and 1-3/8" thick.

- b. Windows: At each bay window, there is a high rectangular opening into the room, with architrave trim; in the upper corners are corbels. The jambs are paneled. Each of the windows of the bay has a moulded architrave and a single moulded panel below the stool.

Windows opening to the east porch are splayed and openings extend to the floor. There are two small plain wood panels below the glass of the lower sash, as on the exterior face. Some windows are provided with interior shutters.

6. Decorative features & trim: Doors and windows of the end rooms have architrave trim. A high wood base with a plinth and mouldings is typical: plinth, inverted cavetto, inverted cyma recta, fillet and inverted cavetto. In the basement story, alongside the stair, is a low elliptical wood arch with pendant cusped ornament. It is finished with imitation wood grainings--probably original.

Decorative painting: (Note: colors as described may be darker or less intense than they were originally.)

- a. Ceiling of Northeast Room, Main Floor: This ceiling consists of one rectangular panel, having a wide border and a plaster cove cornice. The cove of the cornice is brown between apple-green bands of mouldings.

The border is dull red or brown of medium value. Near the cornice is a delicate stenciled floral band: small crowns alternating with foliated fleurs-de-lys.

The panel is defined by a painted undulant band (of vaguely Oriental character), mostly yellow but with some red and dark green, against a light neutral green background. At each corner, outside the undulant band, which is indented to receive it within the overall rectangle, is a square decorated with alternate roses and zinnias on a dull red background.

The main body of the panel is covered with a foliage interlace pattern of rather woody character, light gray-green in color. In the center is a motif consisting of a square (placed diagonally) to the axis of the ceiling) within a larger circle, which is interrupted by four smaller circles tangent to the square and extending beyond the large circle. The square is gray, the small circles green, and the large circle yellow-green. Against the square, covering it except at the corners, is a circular plaster centerpiece with a pendant from which a light fixture hangs.

The centerpiece consists of a floral tracery disposed in a radiating manner, bearing four shields which face the axes of the room. It is warm gray in color against a brown background (which shows between the elements of the tracery), with some yellow and gold.

- b. North Parlor, Main Floor: In this room, the painted decoration is in the wainscot, frieze, and a large ceiling panel with a wide border. The walls are light blue or neutral blue-green over an earlier arabesque pattern which

now is visible only as a slight change of texture, much of this surface is flaking or cracking.

The dado rail is merely painted (not moulded); it consists of top and bottom bands of dark blue, between which is a wider light blue band, all being defined by black lines. Below this is a yellow arabesque, rather coarse in scale, somewhat Islamic in character, against a brown background; painted shadows give it the appearance of being in low relief.

The frieze is defined at the top and bottom by mouldings similar to a picture rail; they appear to be covered with gold leaf. Below it is a pendant band: gray scrolls and inverted anthemion-like motifs, with gold strapwork cutting across; this is all outlined by a medium green band and a narrow yellow strip. The frieze proper is a rinceau of Renaissance type with some bust-medallions, small seated figures, masks and urns filled with flowers. The scrolls and foliations of the rinceau are basically gray with a little pale green, against a deep purplish background--quite contrasting. Small amounts of red and yellow are introduced.

Above the frieze is a moulded plaster cornice: a wide gray roll moulding nearly fills a brown cove; on either side are gold, light green, and gold mouldings.

This brings one to the plane of the ceiling, where there is a wide border consisting of: (1) a band four or five inches wide is painted with rather thick floral ornament, neutral rose and brown in color; (2) a very dark blue band about two inches wide; (3) a neutral rose rinceau, about eighteen inches wide, on a pale yellow-green background, painted with brown and green shadows to simulate relief; (4) a band about six inches wide, yellow and brown in color, carrying a round shaft entwined spirally by a symmetrical pair of foliated ribbons in simulated relief. This band does not continue across the central portion of the short ends of the ceiling panel, but turns inward for about two feet, the ends terminating in Corinthianesque capitals carrying fruit.

The main ceiling panel is about two-and-a-half times its width in length. Its background color, light neutral green, shows in L-shaped areas at the four corners; the central area is covered by a long rectangle bulging into a circle at the center, which carries a circular plaster centerpiece. The circular centerpiece motif merges into a foliated grisaille motif at the center of each of the four sides of the ceiling; the two on the long sides are subordinated to

those at the ends, which contain a medallion (with a head in profile) above the paneled pedestal. The central motif is light neutral purple with a border area of golden yellow or brown; this, then, is bordered by the gray grisaille work.

The plaster centerpiece, of foliated character, has a gray central pendant, narrow gold and red wreath, wide gray foliage band, blue cove, gold wreath and blue cove; this much is circular in plan. The remainder, outside, is elongated in the direction of the major axis of the room; it consists of foliations, strapwork and lattice, in white and gold.

c. Stair Hall: (Note: where not otherwise described, colors are gray.)

1. Scheme. The ceiling consists of one large panel and a border around the stairwell, in rather varied and contrasting colors.

Walls are divided into three bays along the two long sides and one bay across the west (rear) wall; pilasters are a short distance away from the corners, leaving a small area on each side of the corners. Painting on the south wall is adapted to the intersection with the stair. The main "ordonnance" is warm gray and has shadows to simulate relief. Some of the relief painting is highly illusionistic. The lower half of the wall is predominantly green and the upper half red.

2. Typical pilaster. On the capital is a human head with a cloth swag below, and foliage growing from the top. This forms a cartouche-like motif, above which are an egg-and-dart band and an abacus.

At the center of the paneled shaft is a vertically elongated cartouche with a simulated figured green marble plaque held by screw heads. At the bottom of the shaft is a three-part foliage motif.

A pedestal below the pilaster has simulated mouldings and a bead band; its main face is ornamented with a foliage interlace.

3. Wainscot. This continues the simulated mouldings of the pedestal and contains a series of (mostly) rectangular panels painted in variegated colors: a sort of striated pattern. Brass-colored borders are "nailed" on.

4. Entablature. On the architrave, along with mouldings, there are two rows of pyramidal studs. Every fourth stud of the lower row carries a rosette, and the upper row is treated correspondingly with grain husks.

The frieze is about 18" wide. It carries a gray rinceau on a very dark brown or black background.

The cornice is of moulded plaster: a small role in a cove, with several mouldings on each side. It is dark in general but has a lighter gray and gold mouldings at the bottom, and one light band above the cove; colors are grays, browns and greens.

5. Lower half of wall, above wainscot. Along the lower edge is a band of panels, each containing a bowl filled with flowers. Colors are dark brown, dark green, some yellow, red and blue. Above this is a dark green band about three feet wide: blue and yellow-red amphoras with bushes growing in them; branches are green and yellow, leaves gold and cherry-like fruit is red. These bushes are somewhat three-dimensional in expression.

This portion of the wall terminates in a gray astragal.

6. Upper half of wall. This is dull, deep red in color, and covered with a strapwork diaper pattern simulating low relief. Stenciled ornamental bands at the top and bottom are of contrasting colors. Above the uppermost, between it and the architrave, is an imitation board in yellow and brown (conventional wood graining).
7. Central bay of south wall. In this panel is a simulated ornate gold picture frame, within which is a monochrome picture: dull yellow against a dark green background. In this picture, clouds form an irregular pyramid on which stand two draped figures: one, with arms folded across the breast, looks upward; the other, an angel, holds a trumpet in the right hand and points toward Heaven with the other hand.
8. West wall. Above the entrance doorway is a gray-painted bust of Athena.
9. Ceiling (the major part being open stairwell). A wide grisaille border extends around the edge of the ceiling, interrupted partly by the stair. In a band four or five inches wide is conventional foliage against a blue

ground. At each corner is a square paneled block, containing symmetrical foliage motif of Renaissance character in the general form of a St. Andrew's Cross with a superimposed circle. At the west end of the room where the ceiling is unbroken, there is a large panel. It has a narrow border: eight-petaled red and yellow conventional flowers widely spaced on a green background. The panel proper is filled with foliated scroll-work except at the center and corners: gray against a brown background. In a central circular area is a conventional radiating motif in gold, red and green. Each corner contains a quadrant like a fourth of the central motif.

d. South Parlor, Main Floor: The decorative work in this room consists of the frieze and ceiling, above walls painted golden brown, and a wainscot.

1. Frieze. This is defined by moulded bands at the top and bottom, gold and black in color. Below the frieze is a pendant band of ornament whose design suggests the edge of a carpet: chevrons on which are superposed conventional foliated scrolls and pendant blossoms. It is two-dimensional in character and contains many colors, yellow predominating.

The frieze proper has a band about four inches along the lower edge: yellow rosettes on a dull red background, with painted shadows simulating relief. Along the upper edge is a band of same size consisting of diagonal squares outlined by a wide stripe; colors are yellow and dull red against a very dark blue background. Occupying the main area of the frieze are leaves and scrolls. Two motifs alternate: leaves with subordinate scrolls, and scrolls with subordinate leaves. This is in simulated relief, yellow with green shadows on a brown background.

2. Cornice. The moulded plaster cornice consists of a gray roll, small blue cove, gray roll with a tiny chevron band painted on, a gray-green cove, a wide roll moulding, dull red with ornamental motifs in several tones of gold (lotus, circle, a single inverted olive leaf, circle, lotus, etc.); above these are light gray bands, a blue cove, and gray and gold roll mouldings.
3. Ceiling. The ceiling is painted with a single large elongated panel surrounded by a wide border; a few cracks are noticeable. There is an ornamental plaster centerpiece. The panel has small quadrant indentations at the corners. At the center is a square turned

diagonally, two of its corners touching the long sides of the panel; it is superimposed on an elongated "Moorish" lozenge which extends along the main axis of the ceiling and touches large deformed stars at the end of the panel.

The border consists of a flat rinceau between symmetrical triangular-arcaded bands. Colors are numerous, mostly being rather neutral: reds and yellows predominate in the central portion, greens and grays in the outer parts.

Inside the bands just described are two narrow ornamental bands in green, one edged by gold stripes, the other by silver stripes. The outer one connects with a similar band which outlines the "Moorish lozenge" of the central panel. The interior area of this lozenge is dull red, covered with intricate foliated scroll-work in simulated relief. The background of the central square is golden yellow.

The plaster centerpiece is circular: in the center is a pendant with a gold leaf-band, then a blue wreath, a wide gray foliage band, and a blue-gray wreath at the outer circumference, which is defined on both edges by thin red bands.

4. Wainscot. This is green, containing large lush leaves of various kinds, defined by a plain brown band along the upper edge.
5. Trim. Wood trim is painted white, as it is (typically) throughout the house.
- e. Southeast Room, Main Floor. A moulded plaster cornice consists of a central brown cove and yellow rolls and coves on either side. Walls and ceilings are papered. Above the bay window opening is a long horizontal panel containing a painted landscape. The border simulates roll and cove mouldings, gold and dark green in color.
- f. Stair Hall at second-story level. Above the gray wood base are gray painted pilasters at the corners. A "Hawaiian" scene on the west wall, in perspective, represents (on the left) a narrow passageway with a coffered ceiling, and (in the major area) a view into a glass-roofed conservatory, looking over an intricate geometrical silver railing. A blue sky is seen through the roof, against which are seen tropical plants in several shades of green. The upper corners of this panel contain fanciful gray brackets. Panels

on the other walls are ornamented with conventional designs, between pilasters: a green center and a brown "moulded" border.

The ceiling is paneled: a large green panel, smaller yellow and brown "coffers," gray "stiles" and "rails."

The paintings in this small compartment are thought to be the only remaining portions of painted decoration which date from the original construction.

Chimneypieces: Several fireplaces are trimmed with imitation marble (painted on stone) chimneypieces which appear to date from the 1880s.

- a. North Parlor, Main Floor. This room has two identical fireplaces placed symmetrically on the north wall. Each is framed with pilasters, a frieze with central and end tablets, and a mantel shelf. Colors are black, dark brown and some gray; all elements are ornamented with incised gold lines. The overmantel consists of a large mirror in a black wood frame: a colonnette at each side, segmental-arched frieze, small cornice, ornamental parapet and pediment.

Both have ceramic tile hearths. In one, brown squares alternate with squares of cream color, ornamented with black linear patterns of flowers against a two-dimensional fret; around the hearth is a border of rosettes and flutings, within a plain narrow black band. The other consists of smaller square tiles, cream and brown, two ornamental designs alternating.

- b. Northeast Room, Main Floor. A fireplace on the south wall of this room is somewhat similar to those in the north parlor, but similar. It has no overmantel.
- c. South Parlor, Main Floor. This room has two identical fireplaces, symmetrically placed on the south wall. Each has a black shelf just above the opening, supported by two brackets under each end. Above this lower shelf are a frieze and a larger brown shelf supported by two turned balusters. In the frieze are five imitation balusters. Colors are brown and black; elements are ornamented with incised gold lines. Hearths are of ornamental ceramic tiles.
- d. Basement Room, just north of the west entry. A white marble arched chimneypiece of a conventional mid-19th century design is centered on the north wall; it is probably original.

Ornamental Glass: There are four panes in each sidelight of the east (front) entrance, amber with gray foliated scroll motifs in the center of each. The transom is of two (white) pieces, each etched with different floral patterns.

The transom over the west (rear) door is of one piece, divided by two painted vertical "muntins." Each of the three areas has a painted black border. The whole is painted with geometrical and floral ornamental motifs in yellow, green and blue. This work may date from the beginning of the present century.

Hardware: Typically, doors are fitted with mortice locks. Brass knobs of cylindrical shape have Mauresque ornament on the faces; escutcheons are also ornamented. Each door is hung on three simple butts.

Windows have ornamented brass locks on the meeting rail, and a simple pull on the lower rail.

Lighting Fixtures: Brass combination gas-electric fixtures hang from the centers of main rooms. They have been modified but some parts date from the 1880s.

Heating: A furnace was installed in the 1880s.

SITE

This house occupies a large level lot at the southwest corner of Kalamazoo Avenue and West Mansion Street. The west edge is bounded by a narrow alley. The south edge and southeast corner have been cut into in recent years by a traffic circle.

No accessory buildings nor trace of original landscaping, if any, remain now.

PART III. SOURCES OF INFORMATION

A. Bibliography:

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